Winter 2013

The Coast Line

Newsletter of the UNCW Department of Creative Writing
It’s been a busy year over at Lookout! In April 2012, we published **John Rybicki**’s heartbreaking collection of poems *When All the World Is Old*, a moving memorial to his wife, the poet Julie Moulds, and her sixteen-year battle with cancer. Lookout students Arianne Beros and Ethan Warren created a book trailer for John, documenting his poetry workshop in Kyle Mustain’s Writers in Action class at Roland-Grise Middle School in Wilmington. You can watch the trailer at [www.lookout.org](http://www.lookout.org).

Award recognition for **Edith Pearlman**’s *Binocular Vision* continues. *Binocular Vision* won the National Book Critics Circle Award, ForeWord Book of the Year – Short Story category, the Julia Ward Howe Prize and the Harold U. Ribalow Prize given by Hadassah Magazine. In addition, Pearlman was a finalist for The Story Prize and the Los Angeles Book Award. The Italian translation of *Binocular Vision* was recently published and others are forthcoming in the United Kingdom, Sweden and China.

Fall 2011 visiting writer **Steve Almond** is everywhere, it seems, and his story collection *God Bless America* has received much praise: he won the 2012 Paterson Fiction Prize and was an honorable mention in the ForeWord Book of the Year – Short Story category.

So what can you expect from Lookout this year? How about a bold, whirlwind memoir by **Ben Miller** titled *River Bend Chronicle: The Junkification of a Boyhood Idyll amid the Curious Glory of Urban Iowa*, which will be available March 2013. Lookout intern Joe Worthen created a fabulous website for Miller’s book at [www.riverbendchronicle.com](http://www.riverbendchronicle.com) and contains tour information, additional photos of Davenport, Iowa, by Robert Campagna, extra essays by Miller and much more! And speaking of tours, Lookout was awarded a North Carolina Arts Council grant to send Ben Miller and John Rybicki across our state to promote their books in April 2013. For the latest Lookout news, check our website [www.lookout.org](http://www.lookout.org), [www.lookoutbooks.tumblr.com](http://www.lookoutbooks.tumblr.com), our Facebook page and Twitter!
CRWGSA Begins Fundraising Initiative

The Creative Writing Graduate Students Association (CRWGSA) has been hard at work executing a brand-new kind of fundraiser for the department: Share the Word. Using the online pledge site, IndieGoGo.com, the CRWGSA set out to raise more than $2,000 to fund a full range of activities, including travel grants for students to participate in writing conferences across the country, scholarships for high school writers to attend UNCW’s Young Writers Workshop and funding for the M.F.A. Reading Series. Faculty and students, past and present, helped out by donating books, autographs, time and money. Share the Word seeks to enrich the lives of our students, but also give back to the Wilmington community and the global writing community. Another online fundraiser is in the works for this spring.

Aside from the fundraiser, the CRWGSA has continued to communicate the needs of our students to the department and the university. Most recently, we executed two forums that allowed our students to interview candidates to succeed Philip Gerard as department chair after six years of dedicated service. The forums were a rousing success and the students were pleased to hear from two faculty members who care deeply about the wellbeing of the program.

The CRWGSA also welcomed first-year representative John McShea, who joined second-year Sally Johnson and third-year Anna Sutton as CRWGSA officers. In the spring, Anna, Sally and John look forward to sending our students to AWP in Boston, hosting more readings around Wilmington and kicking off our second online fundraiser.

Meet Our New Faculty:

This fall, the Publishing Laboratory welcomed new lecturer and assistant director Beth Staples. Originally hailing from Philadelphia (and a distant relative to Nathaniel Hawthorne, sans growing up around numerous gables), Beth received her M.F.A. from Arizona State University. She also worked on the well-known *Hayden’s Ferry Review*, where she served as managing editor. Wanting to combine her love of writing, editing and teaching fiction, Beth said goodbye to the Grand Canyon, rattlesnakes and the desert and hello to Wilmington, N.C.

“I’m loving getting to know the Pub Lab and *Ecotone* and *Lookout*, and am excited about the new classes I’m teaching,” Beth says. “Book-making and editing have a life and appreciation here that I haven’t found anywhere else, and I think that’s really something special.”

So the next time you’re in Kenan Hall stop by the Pub Lab and say hello to Beth!
**Ecotone** gets abnormal

*Ecotone* is currently putting out its 14th issue. The “Abnormal” Issue will include work from Beth Ann Fennelly, Bruce Smith, Billy Collins, David Shields, Edith Pearlman, Daryn Strauss, Dash Shaw, Lia Purpura, Olivia Clare, Jen Percy and Robert Wrigley, among others.

Rasheda White, a fourth-grade poet introduced by John Rybicki in the “Happiness” Issue, has won a Pushcart Prize for her poem “A Shadow Beehive.” White and *Ecotone* are mentioned in the introduction as Bill Henderson’s suggestion on where to start reading. *Ecotone* also received four special mentions in the 2013 Pushcart Prize. *Ecotone* contributors were also winners and notables in *Best American Non-Required Reading, Best American Science and Nature Writing* and *Best American Travel Writing*.

From Issue 11, Kevin Wilson’s “A Birth in the Woods” and Alice Mattison’s “The Vandercook,” received the O. Henry Prize, and were included in *The Pen/O. Henry Prize Stories 2012*. That marks back-to-back years in which *Ecotone* has received two of the 20 overall annual O. Henry Prizes.

**Chautauqua Expands**

This year has been eventful and exciting for Chautauqua. In May we published our beautiful ninth issue, “War and Peace.” This issue features an excerpt from Cristina Garcia’s upcoming novel *Tropical Disturbances*; new work by UNCW Writers Week alums Charlotte Matthews, Ashley Warlick and Luke Whisnant; a stunning set of portraits of Hiroshima survivors, never before seen in the U.S.; and more wonderful writing from new and established writers. This fall, the *Chautauqua* staff expanded from a handful of dedicated M.F.A. students to a full practicum for graduates and undergraduates. We have a new website in the works and a poetry contest this fall, to be judged by poet and contributing editor Philip Terman. We’re already excited about next May’s “Journeys and Pilgrimages” issue, which will include our second art insert, new poetry from M.F.A. alumnus Daniel Nathan Terry, two interviews—one with Lavonne Adams and a second with Kazim Ali, and two new initiatives: Young Writers (featuring the work of middle and high school students) and Emerging Writers (undergraduates).

In addition, we are proud to announce two essays featured in *Chautauqua* last year were selected as notable essays in *Best American Essays 2012*. “A New England Childhood” by Alison Hawthorne and “Hiking Over the Edge” by Mark Leibenow.
Each year, the Department of Creative Writing at UNCW organizes a Writers Week Symposium. The week brings together our M.F.A. and B.F.A. students, promoting discussions of literature, craft, and current issues of the profession. Various distinguished writers, editors and agents visit throughout the week. Students attend presentations and manuscript conferences. Readings and panels are free and open to the public.

This year’s Writers Week, our 12th, took place Nov. 5-9. Its theme, “The Future of the Book,” encompassed innovations in book publishing, the continued importance of letterpress book arts, blogging, the ramifications of converting journals and magazines to digital formats and how the digital era influences reading and writing, on the whole.
Bill Roebach was the keynote speaker at Writers Week this year. The author of eight books of fiction and nonfiction, including the Flannery O’Connor Prize and O. Henry Prize winner *Big Bend* (University of Georgia Press, 2001), *Into Woods* (University of Notre Dame Press, 2003) and *Temple Stream* (Random House, 2005), Roebach has met much acclaim for his most recent novel, *Life Among Giants* (Algonquin, 2012). The 10th anniversary edition of his craft book, *Writing Life Stories* (Story Press, 2008), is used in writing programs worldwide. Recently, Roebach was a judge on Food Network All Star Challenge, evaluating incredible Life Stories cakes made under the gun, so to speak. He may know little about cakes, but he knows a lot about life stories! His work has been published in *Harper’s*, *The Atlantic Monthly*, *Playboy*, *The New York Times Magazine*, *Granta*, *New York* and dozens of other magazines and journals.


Salvatore Scibona’s first book, *The End* (Riverhead Trade, 2009), was a finalist for the National Book Award and winner of the Young Lions Fiction Award from The New York Public Library and the Norman Mailer Cape Cod Award for exceptional writing. In 2010 he was awarded a Guggenheim Fellowship. His work has appeared in *The Pushcart Book of Short Stories*, *Best New American Voices*, *ThreePenny Review*, *A Public Space*, *D di la Repubblica*, *Satisfaction*, the *New York Times* and the *New Yorker*. He administers the writing fellowships at the Fine Arts Work Center in Provincetown, Mass.

Emily Carr has been a finalist in seven national poetry contests, most notable the National Poetry Series 2011. She is the author of two books of poetry, *Directions for Flying* (Furniture Press, 2010) and *13 Ways of Happily: Books 1 & 2* (Parlor Press, 2011), three poetry chapbooks, one fiction chapbook and a Tarot novel. Carr teaches at University of California Santa Cruz.
Brian Evenson is the author of 12 books of fiction, most recently *Immobility* (Tor, 2012) and *Windeye* (Coffee House Press, 2012). In 2009 he published the novel *Last Days* (Underland Press), which won the American Library Association’s annual award for best horror novel, and the story collection *Fugue State* (Coffee House Press), both of which were on *Time Out New York’s* top books of 2009 list. His novel *The Open Curtain* (Coffee House Press, 2008) was a finalist for an Edgar Award and an International Horror Guild Award. He lives and works in Providence, Rhode Island, where from 2005 to 2012 he directed Brown University’s literary arts department.


Sumanth Prabhaker (M.F.A. ’07) is the founding editor of Madras Press, a publisher of short fiction whose catalogue includes work by Donald Barthelme, Aimee Bender, Kelly Link, Ben Marcus and several others. His novella *A Mere Pittance* was among the inaugural releases (2009).

Chuck Adams has worked in the publishing business for more than forty years, with his longest stints at Dell/Delacorte (now an imprint of Random House), Simon & Schuster, and, currently, Algonquin Books. During that time he has edited many dozens of books, by such authors as Mary Higgins Clark, Susan Cheever, Sarah Gruen, James Lee Burke, Sandra Brown, Joseph Heller, Joe McGinniss, Jackie Collins and Robert Goolrick, as well as many celebrity authors including Cher, Charlton Heston, Elizabeth Taylor, Sarah Ferguson and Neil Simon.
Three M.F.A. students receive Brauer Fellowships

In fall 2012, three students in the M.F.A. program received Brauer Fellowships. Awarded by a dean-appointed committee in the Graduate School, the fellowship offers funding for tuition, books and travel research, to graduate students based on the promise of their work-in-progress.

This year’s recipients are:

Michelle Crouch, who will use the fellowship to travel to the Friends Historical Library in Swarthmore, Pennsylvania, to research the Martha Schofield Papers. Schofield (1839–1916) was a Quaker educator from Pennsylvania who moved to Aiken, S.C. in 1868 and founded a school for freed slaves.

Jen Dotsey will use the fellowship to continue research on her novel The Witches’ Doorway, a work of historical fiction with elements of magical realism. Dotsey says, “To ensure both aspects of the book are rooted in an understanding of folk culture and popular belief, I will use my Brauer Fellowship to travel to the Carpathian Mountains of Romania, where I will continue my study of Rusyn folk tradition, including witchcraft.”

Ali Nolan will use the fellowship to continue research on a memoir exploring Krystal Riordan’s involvement in the 2006 kidnapping and murder of a suburban New Jersey teenager. Riordan, a friend of Nolan’s from boarding school, is depicted in the media as a deranged prostitute who stood back while her boyfriend committed the unthinkable. Examining memories, interviews, correspondences, and police and court records, Nolan seeks to complicate, even rectify, that perception.
Nina de Gramont is the author of numerous novels, including *Every Little Thing in the World* (Atheneum, 2011), *Gossip of the Starlings* (Algonquin, 2008) and a short story collection, *Of Cats and Men* (Dial Press, 2002). In addition, she ghostwrites for Marvel and Hyperion and co-edited a collection of essays, *Choice* (MacAdam/Cage, 2007), with fellow faculty member Karen E. Bender. Her work has been featured in a range of publications, from Harvard Review to Seventeen, and she has two new young adult novels in the pipeline at Simon & Schuster, *Meet Me at the River* (2014) and *The Boy I Love* (2013). Previously a part-time faculty member in the writing program, de Gramont holds a full-time appointment for the 2012–13 academic year.
GC: What is the piece of writing advice you’ve ignored the most—for good or for bad?

NG: Write what you know. I think when you’re younger, it’s good to mine your experiences. But once you get more comfortable, you can get right back to pretending — and you don’t have to write only the things you know. You can research everything. What I’ve started doing is having one draft that is full of pretend — and then I do the research, and then I revise the pretend draft to be more in line with what is true.

GC: How do you keep your confidence throughout the writing process, even when you don’t have the facts right in front of you?

NG: You think of your first draft as only between you and the page, and you try to shut out what other people are going to say. You write your first draft by yourself, you write your second draft by yourself, and then you give your third draft to people for input. And there’s always a period of woundedness when you get that input. And then, while you’re recovering from that woundedness, certain things start falling into place about how you’re going to address those criticisms. And I think in a way that’s when the story really starts coming together. Once you’re aware of this process, you think, ‘OK – I know this feeling.’

GC: How much do you tinker with language in your first drafts?

NG: I think of myself as pretty language-driven naturally, but I don’t worry about tinkering over this in the first draft. You don’t want to spend days polishing language in a scene that won’t end up in the final draft. For me, the hardest thing with the novel is containing a story of great length in my brain all at once. Writing a story down and getting the first draft finished is getting the most difficult part out of the way at first.

I just did this novel-for-hire for Marvel Comics about an X-men character, Rogue. I gave them the manuscript in August, and we’re doing the copy edits now. When I did the first draft, I thought, ‘This is really fun! I can make things explode.’ And I remember thinking, ‘If I want to say my heart was racing, I can actually say my heart was racing.’ But then when I revised for my next draft, I ended up replacing a lot of that language. It’s sort of natural in the first draft to spit out the easiest descriptions, and then to find something more original later.

GC: What can UNCW students expect to find in your classes?

NG: A safe and nurturing environment where they can feel free to test new avenues – new subject matter, new styles, new habits. I have two favorite quotes regarding art and writing. The first is from Stravinsky: ‘The more constraints one imposes, the more one frees one’s self of the chains that shackle the spirit.’ The second is from Isak Dinesen: ‘Write a little every day without hope or despair.’ Students need permission to write without limitation as far as subject matter — nothing is off-limits — while at the same time restricting style and narrative in some way to improve their craft. And perhaps most importantly they need to learn the importance of good work habits.
RD: You’ve been at UNCW for a few weeks now. What has your overall experience been like?

CH: It’s been fantastic. I really enjoy the students, and the faculty is so friendly. The faculty took me out for brunch, and they didn’t talk about school. I was so impressed. It was clear they had other lives.

RD: What has your approach been to workshop?

CH: I’ve been mixing it up. We have, except for one day, workedshopped poems every time. But I’ve also been giving them some exercises. We’ve been doing some right brain exercises and generative stuff, and really just giving them a taste of things that they can use on their own. They’re either being really nice about it, or they like it. Though I did accidentally hypnotize one student last week.

RD: Oh really?

CH: She was very susceptible. So, it’s been nice. I really like to mix it up when I’m not held to an academic schedule. I have this workshop I devised a couple of years ago that I’ve been adding to and playing with different groups. It’s about finding different ways to get the right brain engaged without necessarily having to do anything too loosey-goosey or crazy. I’ve given them a little taste of the things we’ve been doing in some of those workshops.

RD: What is your writing process like? Do you prefer to write in one space versus another?

CH: I like to write from home, but I like to walk from room to room. I really admire people who have a regular schedule and stick to it. I’m much more opportunistic. There are times when I find I’m writing first thing in the morning, and other times when I find that it’s not working. It just shifts. Some days there just isn’t mental space for writing even if you have a little bit of time. But I don’t like to let the trail get too cold.

RD: How would you describe your influences in terms of other poets, or just life things in general?

CH: I’m really interested in finding historical accounts or even contemporary personal...
writing by people who don’t necessarily think of themselves as writers but are writing about something very powerful to them…fundamentalism, personal stories, all kinds of information that is not filtered…finding ways to knit primary experience together. In *Heavenly Bodies*, I was filtering a lot of the myths that formed me. Stuff from the old testament, fairy tales and then cultural influences in the 60s, which were my coming of age, and kind of treating all those things equally as myth.

RD: How has the experience of writing changed since you were younger?

CH: I think when you first start, you have something really individual within yourself and you’re trying to figure out where to put it. Then there’s the schooling process of learning how other people do it. And there’s a time where you normalize yourself…feeling free enough to play around with it and get back to whatever was wild or feral within yourself to begin with, but now with some more chops.

RD: Do you have any advice for developing writers?

CH: What I tell people to do is open up their intellectual and political and social influences a little wider. Read histories, read hard things, don’t be afraid of theory. Don’t be afraid to engage with philosophy. Get out of just reading contemporary work. Stronger intellectual influences. Then you don’t have to pretend to try to engage with the world, you just are.

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**Lavonne Adams Award: Nicholas Miller**

To a graduating M.F.A. student who, throughout his/her enrollment in the program, has shown an all-around dedication to the M.F.A. program, his/her work and the creative writing community and has contributed to the academic and social health of the program, as well as the writing community at large. Voted on by M.F.A. students

**Robert H. Byington Award: Eric Tran**

Honoring the outstanding leadership and pioneering work of Robert H. Byington in establishing the creative writing program, to a second-year M.F.A. student of outstanding creative achievement who has demonstrated unusual generosity of spirit toward faculty, staff and peers and has contributed significantly to the morale, community spirit and excellence of the M.F.A. program.

**Margaret Shannon Morton Fellowship: Adam McClelland**

To an M.F.A. student at the end of the first year for outstanding creative achievement.

**UNCW Graduate Teaching Award: Johannes Lichtman**
MS: This has been your fifth time as a visiting writer at UNCW. What brings you back year after year?

BR: My great love for the place, and for the people here and the program. I think everybody has certain places where they feel at home and I feel that about Wilmington. I love getting up at five in the morning and heading to the beach. I love coming in and talking to the students. I love walking on the beach at night. Every single part of every day is just terrific here. The people in the school are great and I have many old friends here.

MS: You write both fiction and nonfiction. Do you think that they support each other?

BR: Storytelling is the same whether it’s fiction or nonfiction. You have a clearly defined character, they have a terrible problem, they make very difficult choices, they confront the problem and they are either changed or not changed in the end, although not being changed is a form of being changed because then they surrender.

That’s a good story whether it’s fiction or nonfiction. In nonfiction you are waiting for reality to line up in a way that tells the story, in fiction you’re making it up. So the actual storytelling is not that different.

What I like about going back and forth between fiction and nonfiction is that nonfiction gets me in the world in a way that fiction can’t. I’ve gotten to go to places that you could never go to unless you were making journalism – Mogadishu, Southern Sudan, the Amazon – and not as a tourist but as someone who is with soldiers and warlords. I get to talk to politicians and governors and presidents, and then peasants on plantations in Honduras. The ability to move between layers of society is something that journalists do. It also helps the fiction because it enables me to see the different parts of the world more clearly: how they function and how they fit together.
MS: What to you is the hardest thing about writing and how do you overcome it?

BR: It’s hard to ignore the pressures of the real world and immerse yourself completely in thinking about something that’s speculative in nature. I’ve been lucky in that the last time I had a job was 1974. From then on I’ve totally relied on myself. There are good years when you don’t have to worry about things, but like in everything else, there are hard years. And during a hard year it’s difficult to push away the practical realities and immerse yourself in something imaginary. In nonfiction the hardest thing can be the logistics of trying to get a story, even a small story, from the other side of the planet, and to try and convince people to talk to you.

MS: In your workshop there’s a strong emphasis on thinking about publishing. Do you think this is something that should be taught at M.F.A. programs?

BR: I assume that people who sign up for M.F.A. programs want to be professional writers. I think it’s good for people who want to be professional writers to understand the business they’re going into. You don’t lose anything by understanding the business side of things, but what you gain is a knowledge of the best way you can be yourself so that you don’t lose the thing your passionate about but you learn how to change your passion into a career: who is interested in that kind of thing, how do you approach those kinds of people and also how to write a query letter, which is a completely different form of writing than writing a book or an essay. Why should you have to figure that out yourself if your teachers have already gone through it and can help you?

MS: During your years as a writer, have you experienced that the demands of the publishers and the things they want to publish have changed?

BR: Publishers respond to the marketplace and the marketplace is a cycle, and you can never guess what can set off a cycle. A movie can set it off, and suddenly everyone’s interested in nuclear weapons, and then they’re not. Or everyone’s interested in global warming, but then 9/11 happens. A writer who tries to follow the trends always fails because you don’t know what the trends are. The best thing to do is to just work with what you’re passionate about and either there will be an editor who is interested in it, or the cycle will come around to you eventually.

MS: Do you have advice for the M.F.A. community at UNCW?

BR: Story before structure!
THE MARCH OF THE POETS

Our poets experienced a big year in 2012. As a result of the dedication, hard work, and incredible talent characteristic of the students in our program, many of our poetry alumni, current students and faculty, have been honored with publications, awards, and other recognitions. Join us in congratulating our distinguished poets – and revise your reading list accordingly!

For her poem, “All Hooves and Teeth,” third-year poet Jade Benoit won the 2012 Black Warrior Review Poetry Contest. In addition to publication in the spring/summer 2013 issue of BWR, the prize includes $1,000 cash. Announcing the news, the editor at BWR shared that judge Sabrina Orah Mark loved the piece: “I believe her exact words were, ‘It killed me.’” Jade also published a poem, “Becoming Human II,” in the fall 2011 issue of Nashville Review.

Rochelle Hurt’s (M.F.A. ’11) thesis manuscript, The Rusted City, was selected for publication in the Marie Alexander Series and will be published by White Pine Press in 2014. She is teaching an online course on short forms for the Loft Literary Center. Hurt also has poems in Kenyon Review, “Diorama of a Funeral” and “Diorama of a Tiny Death,” available at www.kenyonreview.org/kr-online-issue/2012-fall/selections/rochelle-hurt-763879, as well as Calyx (Winter 2012, alongside faculty member Lavonne Adams), Cincinnati Review (Winter 2012, alongside Edith Pearlman), Columbia Poetry Review, Grist: The Journal for Writers (Issue 5), Meridian, Quarter After Eight (Vol. 17), Sou’wester and Jabberwock Review. Becoming quite prolific as a poet, Hurt was also a finalist in Southeast Review’s World’s Best Short-Short Story Contest and Passage North’s Just Desserts competition.

Ariana Nash (M.F.A. ’11) won the 2011 Philip Levine Prize for Poetry for her manuscript, Instructions for Preparing Your Skin, which will be released by Anhinga Press in 2013. In addition to publication and distribution, the prize includes $2,000 cash. She also published a chapbook, Our Blood is Singing, now available from Damask Press, and won a Pushcart Prize nomination for her poem, “A History of Remembering,” which appeared in Treehouse Magazine. Nash’s poem, “Stargazing,” was published in The Journal of Compressed Creative Arts. She also won the 2011 Dorothy Rosenberg Prize; the winning poems are available at http://dorothyprizes.org/.

Yvette Neisser Moreno (M.F.A. ’00) won the Gival Press Poetry Award for her book Grip (Gival, 2012). The prestigious prize includes publication and $1,000 cash. Moreno also worked on a translation (with Patricia Bejarano Fisher) of Maria Teresa Ogliastri’s South Pole/Polo Sur (Settlement House, 2011). Moreno’s translations of Argentinean Luis Alberto Ambroggio’s poetry in Difficult Beauty (Cross-Cultural Communications, 2009) were nominated for the National Translation Award and for a Pushcart Prize.

Daniel Nathan Terry (M.F.A. ’10) released Waxwings (Lethe Press, 2012) to great success this year; not only was the book featured at the 2012 Devil’s Kitchen Fall Literary Festival at Southern Illinois University, it was also named one of New Pages’ new and noteworthy books from independent and university presses, and a bestseller by both Amazon.com and the Poetry Foundation. Terry received two 2013 Pushcart Prize nominations for a poem, “The 8th of May: A Vow,” which appeared in r.kv.r.y. in October 2012, and a piece of fiction, “The Devil’s Birds,” which appeared in the inaugural December 2012 issue of Jonathan: A Journal of Gay Fiction. Last year, Terry published a chapbook, Days of Dark Miracles (Seven Kitchens Press, 2011), and one of his poems was chosen as Poem of the Week at The Poetry.

Faculty member Michael White won the 2012 Lexi Rudnitsky Editor’s Choice Award for his book, Vermeer in Hell (Persea Press, 2013). In addition to publication, the prize includes a residency at the Anderson Center artists’ colony in Red Wing, Minnesota, and $1,000. Gabriel Fried, poetry editor of Persea Books, cites the book’s “synthesis of stasis and propulsion, of erudition and intimacy, and of artistry and humanness.”
Lavonne Adams has a poem titled “From the Dark” in *Tampa Review* 43/44, “The Banks of the San Antonio River” in *Lake Effect* from Penn State-Erie, and “Disparity” in the winter 2012 issue of *Calyx, A Journal of Art and Literature by Women*. Adams also has four poems in *Talking River Review*, and her poem “Invisible Conversation” has been reprinted in the anthology ... and love... (Jacar Press, 2012). She also wrote a blog for Ploughshares about women who write life.


Jill Gerard’s first haibun, “Mountain in Late Afternoon,” appears in *Notes from the Geam* 3.4, page 114 (Gean Tee Press, 2012).

David Gessner won the inaugural UNCW College of Arts and Sciences Faculty Research Award. He has articles on Hurricane Sandy online at Salon.com and published a short story, “Brant’s Requiem,” in the November/December issue of *Orion*. His book, *The Tarball Chronicles: A Journey Beyond the Oiled Pelican and into the Heart of the Gulf Oil Spill* (Milkwed Editions, 2011), won the Southern Environmental Law Center Phillip D. Reed Award for Outstanding Writing on the Southern Environment. The center praised the book as “a combination travelogue, manifesto, and love letter to the Gulf.” Gessner also discussed *Tarball* on NPR’s “Here and Now.” His book *My Green Manifesto* (Milkwed Editions, 2011) was selected by *Booklist Magazine* as one of the top ten environmental books of 2011.


Sarah Messer has a poem titled “Poem Beginning with a Line by Ikkyu” in the spring 2012 issue of *Ploughshares*. She also conducted an interview with Laura van den Berg for Ploughshares’ Innovators in Lit series.
M.F.A. student Peter Baker was awarded the Summer Research Initiative by the UNCW Graduate School. He also had a piece titled “Baseness” in the December 19, 2011 issue of The Nation.

B.F.A. student Blair Callahan won third place in the 2012 Randall Library Flash Fiction Contest for her piece “God’s Eyebrows.”


M.F.A. student Eric Cirpiani won the New Southerner’s Literary Prize for fiction with his short story, “Everybody Knows This Is Nowhere.”


M.F.A. student Samantha Deal had a poem accepted by The Journal magazine and two poems accepted by Ninth Letter.

M.F.A. student Regina DiPerna has two poems out: “Death, Naked” in Cincinnati Review and “Nude in the City” in This Land.


M.F.A. student Christine Hennessy won Honorable Mention in the Winning Writers Sports Poetry & Prose contest for her essay, “Go Argo.” Hennessy also published three pieces in Treehouse Magazine: “5 Food Blogs in Which the Prose Is As Delicious As the Recipes,” “How To End a Marriage,” and “The Bruise on Your Chest.”

M.F.A. student Jason Hess has two poems forthcoming in Whitefish Review and Camas: The Nature of the West.

M.F.A. student Lucy Huber had two essays published in Treehouse Magazine: “Five Dramas You Should Be Watching on Netflix Instead of Just Watching Mad Men for the Hundredth Time” and “Spam and Bones.”

M.F.A. student Katie Jones, co-coordinator of Teens Out Loud, a writing workshop for local teens diagnosed with HIV and AIDS, co-authored a paper accepted for publication in The Arts in Psychotherapy, an international journal for professionals in mental health and education. The paper, titled “I’m positive, I have something to say: Assessing the impact of a creative writing group for adolescents living with HIV,” examines the impact of participation in Teens Out Loud. The group is co-sponsored by the Department of Creative Writing and Duke Children’s Hospital & Health Center.

M.F.A. student Sally Johnson published two nonfiction pieces with Treehouse Magazine: a flash, lyric essay, “eczema, exoskeleton” and another piece, “5 Wikipedia Articles You Should Know About.” Johnson also has poems in The Boiler Journal, “[i am the universe and i am]” and “Sink,” and in The Pinch issue 33.1, “Singing Smoke.”


B.F.A. student Meg O’Brien has published two pieces in Treehouse Magazine: “The Story of Trucks, a Piano, Gestalt Therapy, and You” and “5 Games to Have Nearby During a Hurricane.”

B.F.A. student Michael Ramos is a contributing writer and stylist-at-large for Wilmington men’s magazine, Men, Ink. He has also published an essay, “Boxes,” in the January 2012 issue of The Sun.

M.F.A. student Whitney Rey has a story published in This Land.

M.F.A. student Rachel Richardson won the 2012 Randall Library Flash Fiction Contest for her piece, “Search Party,” and was a finalist in the 2011 Yemassee Short Fiction Contest for her piece, “Schism.”


B.F.A. student Grace Thomas’s short story, “Wishing Weeds,” has been accepted for publication at Lunch Ticket.

M.F.A. student Carson Vaughan published a piece on Broken Bow, Nebraska, in the November/December issue of Orion (alongside faculty member David Gessner).


M.F.A. student Joe Worthen won first place in the 971 Menu contest for his fiction piece, “Recognitions of the Second Kind.” Earlier this year, Worthen also won third place in the Wag’s Review Winter Writing Contest for his short story, “The Paint Mob.” The story appeared in the journal’s 13th issue and is available to read online: www.wagsrevue.com/13/fiction/worthen1.

Xhenet Aliu (M.F.A. '07) won the 2012 Prairie Schooner Book Prize in Fiction judged by Sherman Alexie and Colin Channer for her short story collection, *Domesticated Wild Things*, and will be published by University of Nebraska Press in September 2013.

Meghan Barnes (M.F.A. '11) received an assistant professorship in English at Southeastern Community College. She has released an anthology, *So Long (Telling Our Stories Press, 2012)*, and she also reports she has signed a contract with All Things That Matter Press for her memoir, *For the Love of God*. Her story, "Trains & Spaces Part I," was featured in *Def Sol Literary Review* and "Trains & Spaces Part II" appeared in *Charlotte Viewpoint Magazine*. Barnes also has an essay, "The Spirit of Mandeville," in *Connotation Press*, two pieces in Fictionaut, and work appearing in an anthology Family, Friends and Fiction: A Seasonal Holiday Collection which is available as a Kindle eBook.


Daisy Barringer (M.F.A. '06) is the sports editor of xoJane, a women’s lifestyle website with more than one million unique readers a month. Forbes named the site one of the Top 10 Women’s Lifestyle Sites in 2011.

Ariane Beros (M.F.A. '12) had two prose poems accepted by *Mid-American Review*. "I ate a diamond" and "On the day my brother got shocked by the old bar refrigerator" were finalists in the *Review's* Fineline Competition, and selected by the editors to appear in the spring 2012 issue.

George “Beau” Bishop’s (M.F.A. ’01) next novel, *The Night of the Comet*, will be released by Ballantine Books in summer 2013.

Andrew Browning (B.F.A. ’11) was a quarterfinalist in the fifth annual StoryPros Award Contest in the comedy category.

Claudette Cohen (M.F.A. ’00) won first place in fiction at the Southern Writers Symposium for her short story, “The Mayor of Biscoe.” The story was also named a finalist for the North Carolina Humanities Council’s Linda Flower’s Award. In addition, a poem of Cohen’s, "Telling the Loved Ones," earned Honorable Mention at the Southern Writers Symposium; a short story and poem of hers has been anthologized in *Taking Flight: Winston-Salem in Prose and Poetry* (Winston-Salem Writers Inc., 2011); and her short story, “Raven’s Wing," was shortlisted for ZenFri Inc.’s anthology, *Testing the Waters*. She also has a short story, "To Step Into the Flood," in *Cream City Review*.

Shane Combs (B.F.A. ’11) accepted a last-minute spot in the M.F.A. in Nonfiction Writing Program at University of Iowa with a teaching assistantship in Rhetoric, accompanied by a generous stipend and a full tuition waiver.

Kate Cumiskey (M.F.A. ’06) published the first 50 pages of her memoir, *Redeckoning, Navigating with My Father’s Compass*, in *Valley Voices*, a peer-reviewed journal out of Mississippi Valley State University.

Brittany Creech Daniel (B.F.A. ’10) was accepted into the University of Denver’s Publishing Institute.

Daren Dean (M.F.A. ’03) published a piece of flash fiction, "Twinkling," in *Fiction Southeast*, available at <http://www.fictionseast.com/home/?page_id=1850>. Dean also has stories in *Midwestern Gothic*. He was named a runner-up in the 2011 Yemassee Short Fiction Contest, judged by fall 2006 visiting writer George Singleton, for his piece "Bring Your Sorrow Over Here."


David Harris-Gershon (M.F.A. ’09) has received an offer from an independent UK publisher, Oneworld, for his memoir, *Shrapnel*.

Chris Guppy (M.F.A. ’12) received a Pushcart Prize nomination for her essay, "Pop,” from the spring 2012 issue of *Alligator Juniper*.


Kiki Vera Johnson (M.F.A. ’12) published her poems, "Plans" and "When I Threw That Lamp at You," in *Fiddleback*. She also has a poem, "The Night We Turned to Flies," in *Hot Metal Bridge*.

Mike Johnson (BA ’93) serves as editorial director of *Men, Inc.*, southeastern North Carolina’s first men’s magazine, which debuted in March 2012.

Marc Johnston’s (M.F.A. ’03) group of poems, “The Way Out,” received Honorable Mention in the Writers@Work Fellowship Competition by Heather McHugh. McHugh said of Johnston’s poem, "The surges and lurches of this poem’s language-matters its fragments of sentence, its outbursts of humor and word-works are powered by a notable canniness about tone and temperament." He was also a semifinalist for the James Applewhite Poetry Prize.

Shawna Kenney's (M.F.A. '07) memoir, *I Was a Teenage Dominatrix* (Last Gasp, 2001), is being adapted into a television series produced by Vince Vaughn for FX Network. The memoir will also be released as an audiobook from audible.com next year. Kenney also wrote a book review on *Dwarf: How One Woman Fought for a Body — and a Life — She Was Never Supposed to Have that appeared in *The Rumpus* in November, and has several pieces in a new book, *The Worst of While You Were Sleeping*, a compendium of street art and pop culture (Schiffer Publishing, 2012). She received a 2013 Pushcart
Prize nomination for her short story, “Possession,” which appeared in issue 58 of Gargoyle Magazine, and she had an article on sex worker memoirs in the summer 2012 issue of Creative Nonfiction. Kenney also has an essay in the anthology, Madonna and Me: Women Writers on the Queen of Pop (Soft Skull Press, 2012), and contributes regularly to Cesar’s Way, the magazine of TV’s “Dog Whisperer” Cesar Milan.


Robert D. Lurie (M.F.A. ’05) published an essay on Jack Kerouac in The American Conservative that was also featured on The Daily Beast.


Heather McEntire’s (B.F.A. ’03) band, Mount Moriah, has signed with Merge Records; the band’s new album is forthcoming in March 2013.

Amelia Morris’s (M.F.A. ’09) food blog, Bon Appétēmp, has won the SAVEUR’s 2012 Best Food Humor Blog Award, selected from among 40,000 nominations, and was named one of the best blogs of 2012 by Time Magazine. Morris also has an essay about the Internet and Virginia Woolf in issue 3 of The Rattling Wall.

Jason Mott (M.F.A. ’08) has sold his debut novel, The Returned, to Mira Books (an imprint of Harlequin), to be published in fall 2013. The novel will also be adapted into a television series on ABC Network, produced by Brad Pitt.

Jason Newport (M.F.A. ’12) had a short story, “Some Stuff;,” accepted at Word Riot, a piece of flash fiction, “The Unaccountable,” in Nassau Review, and another short story, “The Dare;,” in the inaugural issue of Devilish Review. In addition, he has a short story, “Clinic,” and two poems in the spring 2012 issue of UNCW’s Atlantis Magazine. His manuscript thesis, The Ravine, was a top-20 finalist for the 2011 Dana Award in the Novel. Newport was also one of six finalists for the Steinbeck Fellowship at San Jose State.

Rebecca Petruck’s (M.F.A. ’07) thesis manuscript, A Weird Kind of Normal, is forthcoming from Abrams/Amulet in 2014.

Meg Reid (M.F.A. ’12) has a piece on Maine in Matter Journal’s “East Coast” issue.

Megan Roberts (B.F.A. ’05) published her story collection, Matters of Record, through Finishing Line Press in July 2012.

Carmen Rodriguez’s (M.F.A. ’10) young adult novel, Carry You With Me, is forthcoming from Simon & Schuster’s YA imprint, Simon Pulse, in spring 2014. Rodriguez’s 34 Pieces of You (Simon Pulse, 2012), was cited in Publisher Weekly’s fall 2012 Sneak Preview.

Anne Russell (M.F.A. ’99) co-authored a nonfiction novel, The Wayward Girls of Samarcan, A True Story (Bradley Creek Press, 2012), with the former chair of UNCW’s history department Melton McLaurin. Russell also has a poem, “The River Poem,” which appeared in Silver of Stone this year, will be included in the journal’s poetry anthology, forthcoming in 2013.


Matt Tullis (M.F.A. ’05) has a piece, “Feet of Clay, Heart of Iron,” published at SB Nation Longform, a sports journalism website.


Jesse Waters (M.F.A. ’02) was a finalist for the 2012 DIAGRAM innovative fiction prize.

Cheryl Wilder (B.F.A. ’05) has an eight-part essay series, “7 Deadly Sins of the Writing Life,” co-authored with Suzanne Farrell Smith, in Hunger Mountain. The series, examining how the seven deadly sins influence the writer’s life, features seven writers in addition to Wilder and Smith, including faculty member Lavonne Adams and M.F.A. alum Jason Mott (’08).

Snezana Zabic (M.F.A. ’05) successfully defended her doctoral dissertation in March 2012 at the University of Illinois-Chicago. Her manuscript, Broken Records, is a mixed-genre nonfiction book about the breakup of Yugoslavia.